

THE SUMMER MODES

Chic Gowns the Average Woman Can Make.

A KEYNOTE OF SIMPLICITY

Black and White Materials High in Favor.

The Coat and Skirt Problem Solved by the Russian House—Good Results Secured by Combining Contrasting Materials—Attractive Copies Made Here of Imported Models—The Sheer White and Black Frocks—Black Velvet Used on Lingerie Gowns—The Scarf Prominent in the Season's Modes—Much Ribbon Used—New Trimmings.

It is interesting to watch the progress of new fashion ideas and exclusive models nowadays. The manufacturers are so wide awake that they follow close upon the heels of the ultra smart dressmakers and importers. Their representatives in Paris keep them constantly informed by letters, sketches and models. They are represented among the buyers at the French openings and buy knowingly, or if they do not buy at the openings they



CHANTILLY AND VENISE.

buy from importers who cater to their needs.

Often, of course, a model lovely in its original guise is only caricatured when copied in cheap materials and by inferior workers, but in many instances the manu-



MOUSSELINE AND LACE.

facturer catches the salient points of the model and succeeds in obtaining at least a faint reflection of its smartness in a cheaper replica.

The canny buyer of inexpensive ready-made frocks will always do well to wait



BLACK AND WHITE.

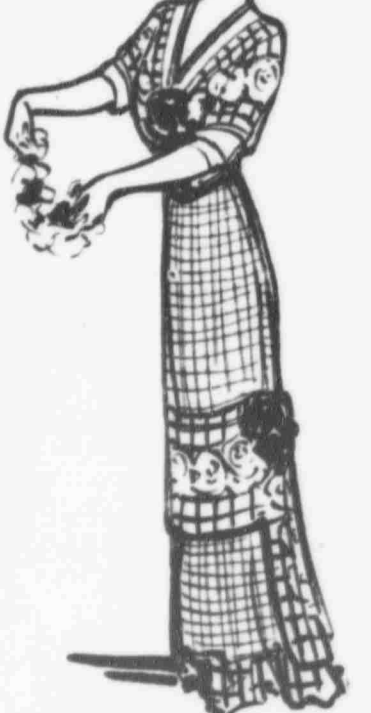
until quite late in the season before making her selection, for the influence of the imported models shown in exclusive shops and worn by modish women makes itself felt very forcibly as the season advances, and though the manufacturer's



GOWNS OF ROSE SILK AND NET, OF BLACK CHIFFON WITH JET AND PEARL EMBROIDERY OVER WHITE SATIN, AND OF FLOWERED CHIFFON OVER WHITE.

first guesses may have been wrong he recovers ground quickly as soon as he has definite data from which to decide what is to attain actual popularity.

Throughout the month of May some delightful models appeared in the cheaper shops, reproductions of frocks costly because of their makers' names, but simple of line and detail and effective in material and tailoring. Of course the per-



PRINTED CHIFFON.

fection of the original could not be secured, but the results were admirable and illustrated the fact that not in many a year have there been such possibilities of inexpensive smartness as there have this summer.

Elaborate embroideries and trimmings are prohibitive so far as the average woman is concerned and intricate draperies are beyond the skill of the average dressmaker; but a large percentage of the prettiest frocks this season are of studied simplicity and secure their effects by methods not beyond the possibilities of a seamstress clever enough to follow a good pattern.

There is the Russian House, for example. It solves the coat and skirt problem for many a woman who would not dare at-

tack the making of a tailored coat. Good patterns for the blouse coats are too numerous to add, and the making is a simple matter, while the smartest of the trimming details are not complicated.

Then there are such delightful results secured by the combining of two materials, the contrasting stuffs furnishing the trimming motif and but little other ornamentation entering into the scheme. The veiling fact implies a certain added expense, in that a silk lining or other attractive foundation is necessary under the veiling chiffon or net on lace or gauze; but here again there are coloring effects that may be compassed even by the "little dressmaker," and after all it is not the material but the making that sends the price of a frock soaring.

The fancy for veiling and for combining materials makes possible too very satis-



BLACK AND WHITE CHIFFON.

factory renovating of old frocks and last year's foulards and other silks may be made to masquerade successfully as this season's children through the aid of chiffon or tulle. It is not only these silks and woolsens that enter into combinations. Linen consorts cheerfully with handkerchief linen or lightweight cottons; embroidered wises is made up with striped

zephyr cloth. Plain gingham and figured gingham go together.

Long coats may be shortened, skirts are skimp and allow a deep contrasting band on the bottom, sleeves, though fuller, may contain several materials. Altogether, this is, as has been intimated, a favorable season for the clever woman who must make over old frocks; and for the woman who can buy new there is certainly temptation on every side.

There are several lustrous surface cottons printed in foulard designs which look exceedingly like the silk, and some of them give admirable service, though they have not the lovely softness of the silk foulard and are at their best in the dark tones and in black and white.

Black and white striped stuffs, black and white checks, black and white dots, black and white designs of every imaginable kind are in high favor for morning, afternoon and evening wear. Every-where are pretty frocks of black and white chiffon, the white forming the ground, while an effective design is printed in black.

One dainty frock was of fine net in white, with a delicate fern design in black closely strewn over the surface. It was made over white satin and trimmed in frills of black chantilly and black velvet ribbon.

As a rule, however, these sheer white and black frocks have a touch of relieving color and owe much of their charm to the effect thus produced. Bordered chiffons in black and white afford good opportunities for successful models of this type and the manufacturers have supplied them in great number and variety.

A model in checked white and black gauze, with borders of larger black and white check and pink roses was one of the most attractive summer frocks seen. The sketch given here will show the clever manipulation of the border—yet, as will be seen, there is nothing about the model to discourage the average dressmaker.

White wises with black dots is attractively veiled in black chiffon and trimmed in black chantilly or is made up without the veiling and with black velvet ribbon entering into the trimming scheme. The French designers are using quantities of ribbon for trimming purposes, in scarfs, girdles, quiltings, big soft rosettes, etc., and black velvet is tremendously in evidence, though usually employed lightly to furnish the note of black without which no modish frock seems to be complete.

Sometimes black velvet is used more boldly on a lingerie frock, and in-

ideas of color and has been able to resist the fatal propensity of the American designer to add touches of cheap and pretentious trimming these little frocks are eminently desirable. Many of them are copies of French models sketched for this page early in the season. One foulard model in particular, a morning frock of pronounced simplicity and charm as pronounced, was \$35 in the original model. The other day the same model in black and white cotton foulard was offered at \$18, and though it might not have stood the test of being shown side by side with the French model, it certainly made an uncommonly pretty morning frock.

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gruous as the union appears the results are often attractive. At a recent French wedding one of the frocks most admired and discussed was of white linen embroidered in blue and veiled entirely in fine black chantilly save for a broad front panel running from yoke to tunic bottom. The bottom of the skirt was of black velvet, a girdle of black velvet ran around the sides and back, disappearing in front, and narrow bands of velvet bordered the coldless neck and the elbow sleeves.

A white wises dotted finely in black and bordered in cachemire design of blue and orange tones is being made in an uptown workroom and will have girdle and choux of soft blue ribbon and plaited frills of white edged by the narrowest of black lace.

For evening wear plain white and plain black chiffon are combined in many ways, usually with relieving dash of color. Drécol sends out a model, illustrated here, which has a foundation of white satin veiled in black chiffon, save in the front, where the veiling is of white chiffon. Pearl embroidery runs widely around the décolleté bodice top and appears again on the skirt, filling the intervals between wide eyelets, through which a wide soft blue scarf is threaded. The girdle too is blue.

The scarf holding in the skirt below the knees is a characteristic feature of the season's modes and when the confining idea is not exaggerated the effect is often a happy one. Many of the sheer summer frocks are made up with softly fulled or tucked skirts, trimmed with two scant flounces between which a scarf of satin encircles the skirt either under the material or upon it. The full upper skirt drooping over a scarf below which the material falls full and straight is frequently repeated, sometimes successfully, often awkwardly.

A pretty ribbon treatment marked a blue and white silk mousseline frock shown in a Fifth Avenue shop last week. There was a plain blue yoke and kimono short sleeve. The bodice of blue and white was fulled to the yoke by a number of tiny shirred cords and puffs. The skirt was full and about six inches below the knees was drawn into a group of corded shirrs and puffs.

A three inch band of blue ribbon was set plainly into the skirt just below this group and was bordered along its lower edge by a similar group. From this lower series of cords the material fell full, to be caught up by a second ribbon, over which it dropped in a soft puff, and which was knotted at the left front. Below was a band of plain blue.

The midsummer muslin frocks in some cases carry out the veiling idea through the use of sheerest mull or batiste or other white material made with the utmost simplicity on the lines liked for chiffon, gauze, etc., but falling over an under robe exquisitely embroidered or lace trimmed. This is an extreme, and extravagant; there are delightful models of the class which seem the last word of coquettish elegance.

White cotton étamine is made up in this fashion too, and one of the étamine models has absolutely no exterior trimming save white satin bands bordering skirt, neck and sleeves, though the under robe is elaborately embroidered in inset with heavy and fine laces. Openwork embroidery in bold design on linen often forms an entire under robe, and again you see a tunic of it over an under robe of soft valenciennes or of mull trimmed in fine laces.

The openwork on linen or on the heavier linens is used too in combination with white sheer cotton stuffs for charming short beach frocks or afternoon frocks, the embroidery being used for the bottom of the skirt and holding a soft full upper skirt of the sheer material into the approved lines, while the blouse may be of the sheer white fulled to a yoke cut in one with a sleeve of the embroidery. Openwork embroidery in color or white is popular too, and colored cottons and linens are effectively embroidered in openwork designs of white or black.

Self trimming, as has been noted before, is increasingly popular and gives a quaint old fashioned simplicity to some of the sheer frocks. Shirred cords, tucks, tiny puffs, ruffles, platings, quiltings are all used and some dainty little models in étamine, chiffon, etc., have absolutely no other trimming save plaited frills of lace around the collarless neck and sleeves.

A delicate mauve chiffon, for example, is made over pale pink satin. The full blouse is held in at the waist by a cluster of corded shirrings and the full skirt is confined toward the bottom by two groups of these corded shirrings below which the chiffon falls full and limp.

Around the demi-decolletage a cluster of the shirt fastens the blouse to a shallow, plain guimpe of fine cream lace. The exquisite coloring and materials of the frock give it an air distinctly French, yet nothing could well have been more simple.

This matter of color scheme is of vital importance this season—vital in all seasons but particularly so now, when combinations have such a vogue. Inspiration shows itself here and the French undoubtedly have the better of Americans in this field. Delicious color combinations are effected in the summer frocks, combinations often as audacious as they are delightful. Never within recent years were vivid colors used as fully as they are now, yet so beautiful are these colors and so cleverly are they handled that they do not assault the eye.

Then there are color schemes from which the daring note is lacking. For instance, there is in one importer's show-rooms a most delectable creation in soft pink silk, veiled in mole gray chiffon, and trimmed in amethyst velvet and another wonderful frock in faded iris, soft gray and dull rose.

The black note of which mention has already been made accents all three of the frocks pictured in the central group, but otherwise the models differ widely, illustrating the variety of line admissible this season. The flowered chiffon over pink silk with its draped tunic and its touches of black velvet is essentially of 1910, but the jetted black tulle coat of the black and white frock holds a Directoire suggestion and the close fitting bodice and flieu of the third frock sends your mind wandering through early Victorian days and back to the times of the Louises.

The black and white model was extremely effective and handsome, beautiful pearl embroidery under the black tulle of bodice and skirt front furnishing an interesting detail. Much embroidery in pearl, crystal and jet is used upon the evening frocks, but it inclines to the delicate rather than the barbaric.

Trial by Telephone.

From Popular Electricity.

The fact that contagious diseases cannot be transmitted over the telephone wires enabled Judge F. E. Bowser of Warsaw, Ind., to try a case at home while quarantined because his children had scarlet fever. The Judge heard the evidence by telephone and imposed a fine and a sixty day sentence upon a young man for stealing.

SUMMER FLOWERING BULBS

NOW IS THE TIME TO PLANT THE CANNAS RED.

Bulbs That Produce the Most Gorgeous Blooms and Foliage—Needs of the Tuberoses Begonias—Other Bulbs Which Should Be Planted at This Time.

"Cannas, tuberoses and tuberous begonias are among the most beautiful of our summer and fall flowering bulbs and should all be set out from now to the first week in July," said a nurseryman. "The canna is the most gorgeous of the three, the begonia the most beautiful for bedding and the tuberous one of the sweetest flowers that bloom."

"In no case should any of these three varieties be set out of doors while the weather is cold. When it is cold in June I wait until July, feeling sure my plants will be all the better for being protected from the cold winds and chilly nights. Cannas set out in cold weather will certainly show withered leaves and often the flower buds not yet uncovered will be killed."

"Cannas are gross feeders and like a rich soil and plenty of water. It is impossible to make a canna bed too rich, though care should be taken not to use fresh manure. In dry weather the bed should have frequent and copious waterings. Once a day is not too often. Care should be taken to give the water when the plants are not touched by the sun."

"When planting cannas be sure to make a good sized hole and work the soil into and around the roots. When the plants begin to grow, which will be at once if the weather is warm, they should be kept at it by daily sprayings unless there is rain and by a weekly application of liquid manure where the ground is not as fertile as could be wished. This liquid manure should be applied at the roots and never allowed to touch the stems or foliage."

"Each year new varieties are put on the market, so that it is quite impossible to enumerate all the good cannas. For the amateur the older French kinds, Black Prince, Florence Vaughan and Charles Henderson, will be eminently satisfactory. The new varieties, called by many the orchid flowering cannas, I have not found as generally satisfactory. Of this class I would recommend La France, Pillar of Fire and Allemania as being among the best."

"It should be remembered that cannas are valuable both for their bloom and foliage. In placing the plants you should be careful to think of this point and arrange to have the foliage as well as the blooms to blend or form a pleasant contrast."

"When getting ready for tuberous begonias don't forget that to get perfection from these beautiful plants you should place them in partial shade. It is much better to locate such beds on the north side of a house or fence than under a large tree, because its roots usually impoverish the soil; besides there is the overhead drip, which is not beneficial. Have the soil rich and friable, cultivated at least six inches deep, and add well decayed manure thoroughly worked in."

"These plants are really of the simplest cultivation and have many excellent qualities. About the greatest of the drawbacks is that they do not thrive in the sun and in dry weather unless an extra quantity of water is given both foliage and blooms will suffer."

"Though there are several hundreds of varieties of begonias there are only two sections, the single and the double flowering. The most satisfactory way for the amateur to buy is to get one or more of the various prize strains from a reliable nurseryman. They come much cheaper than the named varieties."

"Unless you have a greenhouse in which to start the bulbs of tuberous it is best to buy them already started in pots. In the vicinity of New York they should not be set out until the middle of June unless the season is exceptionally warm. The bulbs should be started in February or April, according to the time they are wanted to bloom."

"Tuberoses should be planted in light, sandy, well drained and rich soil. The bed should be situated so that it will be sheltered and at the same time catch the sun. Both the plant and the blooms are particularly susceptible to cold and liable to blight if not slightly sheltered in this climate."

"The best variety for garden culture is the double dwarf pearl. This gives beautiful white, waxy looking double flowers crowded together on the upper half of two feet of stem. It makes a most effective display when massed in a garden, especially if the background is a dark green shrub with dense growth."

"Monthreas are a superb tuber which should be planted at this season and which can be depended on to give a succession of brilliant blooms until frost. They are something like the gladiolus in appearance except that the swordlike leaves and the flower stems are much more slender. The flowers are not only smaller but more loosely arranged on the stem, which makes them much more valuable as cut flowers."

"They should have the same treatment as the gladiolus, except that the corns should not be planted so deep. They are also harder than the gladiolus and in the vicinity of New York will not be killed if left in the ground over winter, though the blooms are improved if the roots are taken up and stored until the frost is well out of the ground and all danger of cold weather passed. There are a number of varieties and the range of colors is from deep red through the orange shades to deep yellow."

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